



КАНТАТА

Для Сопрано, същаннаго хора
и болшого оркестра
на откритіе въ С. Петербургъ
памятника

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Глинка.

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pour
Soprano Solo, chœur et grand orchestre
composée pour l'inauguration à St Pétersbourg du monument
de

Michail Glinka

Paroles de
BASILE GLÉBOW

MUSIQUE de

Mili Balakirew



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Петроградъ 1904

À la mémoire de

MICHEL GLINKA

avec profonde vénération

Mili. Balakirew.

St Pétersbourg 1904.

Кантата

на открытіе въ С.-Петербургѣ памятника
Михаилу Ивановичу Глинкѣ.

Слова В. Глѣбова.
Музыка М. Балакирева.
Переложеніе С. Ляпунова.

Allegro moderato.

C O R O.

Soprani.

Alti.

Tenori.

Bassi.

4 Tenori.

p

На Ру-

Allegro moderato.

Piano.

p

f

p

Tutti.

p

си, на рав - ни - нахъ от - чи - зны род - ной, За - у - ны - вна - я пѣснь раз - да -

p

За - у - ны - вна - я пѣснь раз - да -

unis.

ва - ла - ся, За тя - желымъ тру - домъ, за со - хой бо - ро - ной ѿ - та

ва - ла - ся, За тя - желымъ тру - домъ, за со - хой бо - ро - ной ѿ - та

1

пѣ - сня въ на - ро - дѣ сла - га - ла - ся.

пѣ - сня въ на - ро - дѣ сла - га - ла - ся.

1

Viol.

p

Fl.

4 Alti.
p
На Ру - сп, на рав-

pp *sf*

Tutti.
p
ни - нахъ от - чи - зны род - ной, За - у - ны - вна - я пѣснь раз - да
p
За - у - ны - вна - я пѣснь раз - да

unis.

ва - ла - ся, За тя - же - лымъ тру - домъ, за со - хой бо - ро - ной ѿ - та

ва - ла - ся, За тя - же - лымъ тру - домъ, за со - хой бо - ро - ной ѿ - та

2

пѣ - сня въ на - ро - дѣ сла - га - ла - ся.

пѣ - сня въ на - ро - дѣ сла - га - ла - ся.

2

Viol.

p

об.

pp

1 5

Poco animato.

This musical score is for a section titled "Poco animato." It is written for a symphony orchestra and consists of five systems of staves. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes the following instruments and parts:

- Violins (Viol.):** The first system shows the Violin I and II parts. The first measure has dynamic markings *sf* (sforzando) and *p* (piano).
- Flutes (Fl.):** The second system shows the Flute part, which has a *sf* marking in the fifth measure.
- Oboes (Ob.):** The third system shows the Oboe part, which has a *sf* marking in the fifth measure.
- Cor Anglais (Cor. ingl.):** The third system shows the Cor Anglais part, which has a *sf* marking in the fifth measure.
- Clarinets (Cl.):** The third system shows the Clarinet part, which has a *sf* marking in the fifth measure.
- Bassoons (Bsg.):** The third system shows the Bassoon part, which has a *sf* marking in the fifth measure.
- Violoncello (Vcl.):** The third system shows the Violoncello part, which has a *sf* marking in the fifth measure.
- Double Basses (Cb.):** The third system shows the Double Bass part, which has a *sf* marking in the fifth measure.

The score is written in a standard musical notation with treble and bass clefs. The first system is for Violins, the second for Flutes, the third for Oboes, Cor Anglais, Clarinets, and Bassoons, and the fourth for Violoncello and Double Basses. The fifth system is for Violins, Cor Anglais, and Clarinets. The score includes various musical notations such as notes, rests, and dynamic markings.

C. ingl.
Cl.

Viol.

This system contains two staves. The top staff is for C. ingl. Cl. and the bottom staff is for Viol. Both staves have a key signature of one flat (B-flat) and a common time signature. The C. ingl. Cl. staff features a melodic line with eighth and sixteenth notes, while the Viol. staff provides a harmonic accompaniment with chords and moving lines.

Cor.

Viol.

This system contains two staves. The top staff is for Cor. and the bottom staff is for Viol. The Cor. staff has a melodic line with some chromaticism, and the Viol. staff continues the accompaniment. Dynamics include *f* (forte) in the Viol. part.

Cor.

Viol.

This system contains two staves. The top staff is for Cor. and the bottom staff is for Viol. The Cor. staff has a melodic line with some chromaticism, and the Viol. staff continues the accompaniment. Dynamics include *mf* (mezzo-forte) in the Cor. part and *f* (forte) in the Viol. part.

4

This system contains two staves. The top staff has a melodic line with some chromaticism, and the bottom staff provides a harmonic accompaniment. Dynamics include *p* (piano) in the top staff and *mf* (mezzo-forte) in the bottom staff.

This system contains two staves. The top staff has a melodic line with some chromaticism, and the bottom staff provides a harmonic accompaniment. Dynamics include *f* (forte) in the top staff.

This system contains two staves. The top staff has a melodic line with some chromaticism, and the bottom staff provides a harmonic accompaniment. Dynamics include *f* (forte) in the top staff.

C O R O.

ff У- даль - ство въ ней и мощь въпро сто - тѣ безъ за -

ff У- даль - ство въ ней и мощь въпро сто - тѣ безъ за -

ff У- даль - ство въ ней и мощь въпро сто - тѣ безъ за -

ff У- даль - ство въ ней и мощь въпро сто - тѣ безъ за -

тѣй, Въ пер - во - быт - номъ на - пѣ - вѣ ска - за - ли -

тѣй, Въ пер - во - быт - номъ на - пѣ - вѣ ска - за - ли -

тѣй, Въ пер - во - быт - номъ на - пѣ - вѣ ска - за - ли -

тѣй, Въ пер - во - быт - номъ на - пѣ - вѣ ска - за - ли -

ся И тѣ зву - ки нес - лись средь ши - ро - кихъ по -

ся И тѣ зву - ки нес - лись средь ши - ро - кихъ по -

ся И тѣ зву - ки нес - лись средь ши - ро - кихъ по -

ся И тѣ зву - ки нес - лись средь ши - ро - кихъ по -

лей И глу - бо - ко въ сер - дцахъ от - зы - ва - ли -

лей И глу - бо - ко въ сер - дцахъ от - зы - ва - ли -

лей И глу - бо - ко въ сер - дцахъ от - зы - ва - ли -

лей И глу - бо - ко въ сер - дцахъ от - зы - ва - ли -

5 *p*

ся. *p*

ся. *p*

ся. *p*

ся. *p*

ся.

5 Viol. *p* Fl.

Ob.

pp *sf p* Cl.

C. ingl. *sf p*

Fl.

Detailed description of the musical score: The page contains five systems of musical notation. The first system (measures 5-6) shows four vocal staves (Soprano, Alto, Tenor, Bass) and a piano part. The vocal parts enter in measure 5 with the word 'ся.' (sya) and a piano dynamic. The piano part enters in measure 6 with a piano dynamic. The second system (measures 7-8) shows the continuation of the vocal parts and the piano part. The third system (measures 9-10) shows the continuation of the vocal parts and the piano part. The fourth system (measures 11-12) shows the continuation of the vocal parts and the piano part. The fifth system (measures 13-14) shows the continuation of the vocal parts and the piano part. The score is written for a full orchestra and voices.

First system of a piano score. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many chords and moving lines in both the treble and bass staves. A dynamic marking of *sf* (sforzando) is present in the middle of the system.

Second system of the piano score. It begins with a boxed number **6**. The key signature changes to one flat (B-flat). The system includes a *sf* marking in the piano part and a *p* (piano) marking in the violin part. Above the system, the instruments Viol. (Violin), Fl. (Flute), and Cl. (Clarinet) are indicated.

Third system of the piano score. The key signature changes to one sharp (F-sharp). The system includes a *Ob.* (Oboe) marking above the staff and a *Cl.* (Clarinet) marking to the right of the staff.

Fourth system of the piano score. The key signature remains one sharp (F-sharp). The music continues with complex textures and various musical notations.

Fifth system of the piano score. The key signature remains one sharp (F-sharp). This system features a series of chords and melodic fragments in both staves.

Sixth system of the piano score. The key signature changes to two flats (B-flat and E-flat). The system includes a *Fatti pp* (Fatti pianissimo) marking. The system concludes with a *f* (forte) marking and a complex rhythmic figure in the bass staff, including a 5/4 time signature and a 4/2 time signature.

Recitativo.

Agitato.

Soprano solo.

mf

Agitato. Но я - вился тво-рецъ... — Вдохно - ве-ні-я пылъ —

f p sf Arpa f p sf Corni

Почер-кнулъ онъ пзъ пѣ - снѣ на - ро - дной.

f p f p

Cl.

Arpa

Fag. *Cor.*

Arioso.

Andante.

p

И со - кры - тый ал-мазъ въ ней, про-

Andante.

Quart.

вп - - - дя, от-крылъ И от - дѣ - лалъ ру - кой ге - ні.

а.ль - ной — И со - кры - - тый ал-мазъ въ ней, про.

Fl.

Quart.

вп - - - дя, от-крылъ и от - дѣ - лалъ ру - кой ге - ні.

а.ль - ной. — И на - -

Ob. Cl.

Viol.

дра - го -

дра - го-

Онъ вложилъ въ золо-ту-ю

8

оп . ра - - - - - вы

ff
Tromb

И соз.

Cor.

Tromb.

Viol.

p

давъ са - мо - быт - ну - ю

широ - лу у насъ, При - о -

брѣль ей без - смерт - ну - ю

с.ла - - - ву... И ci -

Об. Viol.

я - - - - - етъ о - - на въ свѣ - - то -

зар - - - ныхъ лу - чихъ С.ло - - вно

сол - - - - нце на не - - - бѣ вы -

9

со - - - - - ромъ И по - - - - -

f бѣ - - - - - дно зву-читъ въ бла-го-дар - - - - - ныхъ сер-дцахъ И не-

f Tromb.

p сет - ся въ про - стран - - ствѣ да - ле - - ромъ. И по-

p Fl. Viol. Cl.

бѣ-дно зву-читъ въ благо-дарныхъ сер-дцахъ И не-сет - ся въ про-

Vlnc.

poco riten. *a tempo*

стран-ствѣ да - ле - комъ.

poco riten. *a tempo*

Viol. *pp*

Fl. *mf*

Cl. *p* *pp*

Allegro animato (come sopra).

C O R O.

Allegro animato (come sopra).

p Fag.

This system contains the first five measures of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a Violoncello (Vlnce.) and a Violin (Viol.). The key signature is three flats (B-flat, E-flat, A-flat). The vocal parts enter in the third measure with the lyrics "Сла - ва те - бя, не-заб-вен - ный Ба-". The piano accompaniment provides a rhythmic and harmonic foundation, with the Violoncello playing a melodic line and the Violin providing harmonic support.

Fl.
 Vlnce.
 Viol.
 Сла - ва те - бя, не-заб-вен - ный Ба-

This system contains the next five measures of the musical score. The vocal parts continue their melodic lines, with the lyrics "янь," appearing at the start of the sixth measure. The piano accompaniment continues with its established patterns, featuring the Violoncello and Violin. The key signature changes to two flats (B-flat, E-flat) at the end of the system.

янь,
 Viol.
 янь,

10

Му - чші-я тро-нувшій чув - ства:

10

Ob.
p
Viol.

Viol.
C. ingl.

Fl.
Cl.

11

CORO.

ff „Жизнь за Ца -

ff „Жизнь за Ца -

ff „Жизнь за Ца -

ff „Жизнь за Ца -

ff

ря“ и без - смер - тный „Ру - слань“...

ря“ и без - смер - тный „Ру - слань“...

ря“ и без - смер - тный „Ру - слань“...

ря“ и без - смер - тный „Ру - слань“...

12

На - ша о - чо - ва, о - чо -

12

ва и - ску - ства. *Piu stretto.* *ff*

Piu stretto. *ff* Tromb. e Trombe
Bassi.

Soprano solo col Soprani di Coro.

Soprano solo e Soprani di Coro.

The score is written for Soprano solo and Soprani di Coro. It features four staves for the vocal parts (Soprano, Alto, Tenor, Bass) and two staves for the piano accompaniment (Right and Left Hand). The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are in Russian: "Ми - ха - и - лу И -". The vocal parts are marked with "Soprano solo" and "Soprani di Coro". The piano accompaniment includes chords and arpeggiated figures.

ва - но - ви - чу Гли

ва - но - ви - чу Гли

ва - но - ви - чу Гли

ва - но - ви - чу Гли

Слава!

Слава!

Слава!

Слава!

Пiano accompaniment for the first system.

Слава!

Слава!

Слава!

Слава!

Пiano accompaniment for the second system.

Vocal score for four voices (Soprano, Alto, Tenor, Bass) in B-flat major. The lyrics are "Сла - ва!". The music consists of a single melodic line for each voice, with long rests in the first four measures and a final note in the fifth measure.

Piano accompaniment for the first system. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and moving lines.

Piano accompaniment for the second system. The right hand continues the melodic line with chords, and the left hand features a more active bass line with eighth notes and rests.

Piano accompaniment for the third system. The right hand features a melodic line with eighth notes and a final chord. The left hand continues with a bass line. The system concludes with a forte (*sf*) dynamic marking.